

# MUSICAL COURIER

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WHOLE NO. 2064

## MOLSEWITSCH CROWDS LONDON HALLS DESPITE RAILWAY STRIKE

CELEBRATED PIANIST TALKS ABOUT COMING  
AMERICAN CONCERT TOUR—PATTI'S  
DEATH CAUSE DARK GLOOM OVER NATION

London, October 5, 1919. — When I wrote last week concerning the old Cathedral of Southwark and its modern surroundings I knew nothing about the railway strike which was to begin within forty-eight hours. I saw in the evening newspapers that on Saturday morning, September 27, only nine hours after the strike began, the queue of men and women waiting for omnibuses instead of trains for London Bridge station in Southwark was a mile long in the one suburb of Ealing. At two-fifteen there were still 4,000 of them left struggling for any kind of a place on any vehicle moving cityward. Side by side with the disquieting news of the railway strike all over England appeared the face of Adelina Patti and the announcement of her death at the age of seventy-six. No doubt she was too active in nursing wounded soldiers, with which her beautiful Welsh castle was filled during the greater part of the war. The complete stagnation of all railway travel makes it impossible for me to journey to the west of England with my camera to get a series of photography of the aged Patti's luxurious home and environments to add to the photographs of Patti's school days in Wakefield, a northern suburb of New York City, which were published in the MUSICAL COURIER about fifteen months ago.

It is the fate of all performers, great and small to live entirely in the affections of their own generation. When Dr. Johnson said that by the death of the actor Garrick the gaiety of nations had suffered an eclipse, he was only expressing the regrets of those who had enjoyed Garrick's acting. The younger generation of music lovers today can hardly know even the name of Patti. The delight her singing gave to the audiences of fifty years ago cannot be communicated in words. No doubt those who heard her in the freshness of her youthful beauty and voice, with the glamor of stagelike around her, with eyes aglow and brighter jewels sparkling, will dislike the thought of age and illness and the passing of that once bewitching voice. But the present generation has its own idols and will pay scant heed to the taking off of a venerable queen of song whose worshippers were numbered by the million even forty years ago. Patti was famous before Gounod, Bizet, Strauss, and a host of other composers were heard of by the musical world. And many another great composer was famous long before Patti was born and is famous still. Truly the performer lives entirely in the affections of his own generation.

A performer who lives very much in the favor of the British public is the pianist Benno Moiseiwitsch. The Queen's Hall, London, was almost packed last Saturday afternoon at his recital. The hall, in fact, was entirely sold out, but the railway strike kept many suburban patrons away. The concert manager had about half a bushel of telegrams on his office floor

not be used. By the time this letter reaches New York the strike may all be over, but at present the closing of 700 railway stations in London alone causes about as great a dislocation of travel as occurred when the Chinese river, Hoang Ho, turned north and discharged its waters into the gulf of Petcheelee instead of the Yellow Sea.

On Friday afternoon, October 3, I went to the Savage Club in Adelphi Terrace to spend an hour or two with Moiseiwitsch and talk about his forthcoming voyage to America. To a student of London and its literary and artistic nooks and corners the old Adelphi Terrace just off the Strand has a glory all its own. Here died David Garrick in 1779.

The old Adelphi Terrace stands exactly as it stood in the days of Lamb, Hood, Johnston, Reynolds and Garrick — rails and all. For me the venerable buildings have an added interest since the interview I had there with that cultured musician and expert linguist, Moiseiwitsch. I was able to relieve him of all worry

## GERMAN OPERA IN GERMAN GIVEN TO EGG OBLIGATO

RIOTING, DEATH AND LEGAL QUIBBLES/  
FOLLOW IN WAKE OF GORTZ PRODUCTIONS/  
AT THE LEXINGTON OPERA HOUSE

As announced, the Star Opera Company, in which Otto Gortz, former baritone of the Metropolitan Opera, is the leading spirit opened its season at the Lexington Theater, Monday evening, October 20, with a concert presentation of "Meistersinger" followed by an operatic rendering of Kreutzer's "A Night In Granada."

Inside the house all was orderly and quiet, but a mob of soldiers and sailors, several hundred in number, collected in the street and battled with a large police force assigned to protect the peace.

Preceding the opening a public hearing had been held before Mayor Hylan at which the American Legion had protested against the giving of opera in German at the present time. The Mayor refused to interfere unless legally empowered to do so. After the opening performance, the Corporation Council advised the Mayor that as a state of war exists technically with Germany, he had the right to enjoin the productions of the Star Company. The theater did not open Tuesday night but next day the organization obtained an order from Justice Bijur asking the Mayor to show cause why the performances should not be allowed to proceed. This acted as an injunction preventing the Mayor from interfering and on Wednesday evening, Lortzing's "Char and Zimmerman" was given. On Thursday there was an argument before Justice Gieserich on the merits of the injunction, resulting in a continuation of the opera.

Meanwhile the rioting had been resumed on Wednesday and rowdyish scenes were enacted. During the several evening fights, two men were killed and many were wounded.

Regarding the musical merits of the performances, one does not feel inclined to say much under the distressing circumstances that attended them. Among the singers who took part were Otto Gortz, Hermann Weil, Albert Reiss, Mme. Ober,

etc. The conductor was Theodore Spiering. The principals, chorus, and orchestra did excellent work. Mr. Spiering is a masterful wielder of the baton, covering himself with glory.

At the second performance, a man in the audience threw eggs on the stage, several of them narrowly missing Hermann Weil.

Incidentally, the much discussed Lusitania verses which Otto Gortz sang at Mme. Gadski's party were published in the New York Globe of October 22.

In an interview, Gortz said: "I never denied the composition of the song, nor the fact that I sang it at a private party at the home of one of my friends. Mr. Herts will give you a copy of it....It speaks for itself....It was written long before the United States entered the war....I am the last person in the world to do anything to offend Americans. I have lived in this country a long while and I expect to stay



CARUSO IN MEXICO

This photograph shows Enrico Caruso, who is now winning one of the real triumphs of his career in Mexico City, with a group of artists and friends having lunch at the Floating Islands in Mexico City. At Caruso's left is Gabriella Benassoni, the new contralto of the Metropolitan Opera Company.

Photo copyrighted by Underwood and Underwood.

about the piano he is to play in America, and I assured him that if he was not a tremendous success in the United States the fault could not be laid on the piano with which Bauer and Gabrilowitsch have triumphed. To tell a lady such a thing might have been ungallant. But Benno Moiseiwitsch has humor as well as memory, intellect as well as heart, personality as well as technical skill. Nothing that the bitterest of critics and fault finders could say against him can alter the fact that he draws crowded houses night after night wherever he appears in the British Isles. It is the war alone that has restricted his appearances abroad.

Clarence Lucas.

PLEASE BEAR WITH US!

It is unnecessary for us to state that the labor troubles in the printing trade are still unsettled. The reappearance of the MUSICAL COURIER in the present form speaks for itself. We ask the indulgence of the readers until it is possible to resume publication



## CHICAGO MUSICAL ITEMS

October 18, 1919.- The twenty-ninth season of the Chicago Symphony Orchestra was opened most auspiciously Friday afternoon, and Saturday evening, October 17 and 18, when the first pair of concerts was presented amid great enthusiasm. Among the most important of the orchestra's new plans is the one to give more American works. A series of manuscript rehearsals of exclusively American compositions will be given at intervals, directed by Frederick Stock and Eric Delamarter. Composers are invited to submit scores, and such works as are of sufficient value will be placed upon later programs. The popular concerts will be continued, and an additional series of monthly children's programs will be offered.

In the seventeenth annual competition for the W. W. Kimball Company prize of one hundred dollars offered by the Chicago Madrigal Club, the award was made to Adolf Weidig. The composition will be sung at the club's second concert of the season.

Before his departure for Chicago, Alfred Maguenat, baritone of the Chicago Opera Association, will give a few guest performances at the Opera Comique in Paris. During the past season at Covent Garden, Mr. Maguenat created the principal baritone parts in "Therese," by Massenet, and "The Spanish Hour," by Ravel, which scored a triumph. This last named opera will have its American premiere, under the management of Cleofonte Campanini, this season in Chicago, and will also be presented during the Chicago Opera Association's New York season.

The success of Ernest Davis, "the tenor of reengagements," is accredited to George Nelson Holt, who has renewed his activities at the Columbia School of Music after extended service with the Red Cross in France. Mr. Holt is also president of the Chicago Artists' Association, which will give some fine programs under his direction.

Lemuel W. Kilby leaves in a short time for Paris, where he will study and sing during the coming year.

Lillian T. Johnston continues in charge of Mr. Ruff's pupils until his return to the Metropolitan Conservatory, Kimball Hall, which may be late in December.

Rosa Ponselle and Riccardo Stracciari opened the Central Concert Company's series of concerts in this city.

Geraldine Farrar, Arthur Hackett and Rosita Renard, pianist, gave a program at the Auditorium on Sunday afternoon, October 13.

For her American debut, which takes place at Carnegie Hall, New York, November 4, Ruth Ray, the gifted young violinist, has compiled an interesting and well arranged program.

The Wilson Symphony Orchestra opened its fifth season of popular concerts at Orchestra Hall, on October 2.

Richard Oserwsky gave a recital October 7, for the Chicago Woman's Aid, before a large and appreciative audience.

John J. Hattstedt, president of the American Conservatory, opened the Normal Department on October 4, with a lecture at Kimball Hall.

Gertrude Rosemond, a pupil of Louis Victor Sear, has been appointed principal piano instructor at the Hubach School of Music, Independence, Kan.

The Eastlake-Keirnan Duo, Eleanor Eastlake, soprano, and Katherine Keirnan, contralto, appeared with success recently at the French Club.

The Murdoch Trio, Agnes Scott Longan Hauer, Mary Cameron, Mrs. J. Sidney Burnnet, and Ethel Benedict presented the first concert of the season of the Musicians Club of Women.

Katheryne Richmond, from the Herman Devries' studios has been engaged to sing soprano roles with the Boston English Opera Company.

A notice of the first meeting of creditors in the matter of Sander Radanovits, bankrupt, in the district court of the United States for the Northern District of Illinois, was recently sent out.

Dennis Almeri, a pupil of Mrs. Vittorio Arimondi, was the solo artist at the reopening of the series of the Matinee Musicales given by the Catholic Women's League in Assembly Hall of the Fine Arts Building.

Nelly Aylward has been engaged by the Bach Choral Society as its new manager.

Carrie Manger Long gave musical talks on the Dunning System of Improved Music Study for Beginners, of which she is a normal teacher, October 10, in the morning at the Rogers Park

Women's Club Building and in the afternoon at Barnum Recital Hall, Fine Arts Building.

Gustaf Holmquist's managers, Miller, Ressegule and Tufts have booked him for a Western tour.

Cleveland Bohnet, of the American Conservatory of Music, was called to San Antonio, Tex., recently on account of the death of his father.

Thursday, October 2, was President's Day at the Chicago Woman's Musical Club and a reception and musicale was held in the Fine Arts Recital Hall. Mrs. Albert J. Ochener gave a short talk and a program was presented by Anna Nyberg, Bernice Oum, Anne Slack, Marjorie Dege Warner and Sylvia Bargman. Mrs. Byrde Kitson Schwartz is the club's new president.

Clarence Eddy, one of the foremost organists of the day, gave a recital at Kimball Hall, Tuesday evening, October 14, under the direction of F. Wight Neumann. The large audience attested the esteem in which Mr. Eddy is held in this community where once more he is a permanent resident, having been secured by the Chicago Musical College as head of the organ department.

The first of a new series of recitals to be held in Evanston in the Woman's Club Auditorium enlisted the services of Mabel Garrison on October 17.

Arthur Oglebees has returned from over seas service and resumed teaching at the Columbia School of Music.

Edward Collins is now connected with the Chicago Musical College after spending a year serving his country in France.

In April, 1920, the sixth annual scholarship contest of the Lake View Musical Society will be held when prizes will be awarded in piano, voice, violin and cello. The requirements will be announced later. J.C.

### ILLINOIS F. of M. C. MEETS.

Alton, Ill., October 20, 1919.- The Illinois Federation of Music Clubs, organized October 1918, closely sponsored by officials of the national federation, recently held a highly enthused convention at Alton. Mrs. Albert J. Ochener was nominated as president; J. Lawrence Erb, dean of the music faculty at the University of Illinois is the new vice president of the state organization.

The new national president, Mrs. Frank A. Seiberling, of Akron, O., was present and actively participated in the Alton convention. At a noonday luncheon of the Alton Board of Trade, Mrs. Seiberling spoke formally of "Man in Music," and at the regular sessions of the federation she spoke and conferred repeatedly in a desire more closely to merge the aims and work of the state and national organizations. A special feature was the effort to form a syndicate of towns which might find festivals possible were they thus associated with one another. The effort brought eleven contracts with a prospective orchestra, but because that number was still too small to warrant the orchestra's going out, the festivals never came to pass. There is a likelihood that the state body may soon help the national in a big drive. The retiring president, Mrs. Emily Ritter, of Chicago, conducted the entire convention at Alton. E.S.

### PHILADELPHIA ORCHESTRA CONCERTS BEGIN

A capacity audience attended the opening concert of the twentieth season of the Philadelphia Orchestra concerts, and the director of the organization, Leopold Stokowski, was given an ovation at both the Friday afternoon and Saturday evening concerts. The program opened with the Weber "Oberon" overture which was followed by Mendelssohn's "A Midsummer Night's Dream." The third number was Edward Burlingame Hill's "Stevensiana," inspired by a group of four of Robert Louis Stevenson's poems from "A Child's Garden of Verses." The suite is an artistic and appealing collection, and was given an especially effective reading by the orchestra. The last part of the concert was devoted to Beethoven's fifth symphony, rendered magnificently under the guidance of Stokowski.

### FOKINE COMING TO AMERICA

Michel Fokine, who, though he is only thirty six years old, may justly be called both the brains and feet of the Russian ballet of today, is coming to America next month. Morris Gest has engaged him to arrange the dances for the production of "Aphrodite" which will open at the Century Theater, New York, on November 24.

### A NEW SACRED SONG.

IN GOD'S ACRE - words by Eldredge Denison, music by Benjamin F. Runge, is a spiritual song, full of longing and sentiment, with delicate harmonies. A soulful contralto can make an audience weep with this song. It is to be had in three keys; the lowest ranges from B flat to F flat, medium from C to F, and high from E flat to A flat. The marked price is sixty cents. It is published by the White-Smith Company.

## MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

October 15, 1919. - The Los Angeles Symphony Orchestra, Adolf Tandler, conductor, with a record of twenty-two seasons, will give eight concerts instead of six as heretofore. Jaime Overton has been engaged as the new assistant concertmaster, Prior Moore as leader of the second violins, and Otto Bauer, of the violas. Mr. Tandler states that five leading American composers may come to Los Angeles as guest conductors of the orchestra. Griffes' "White Peacock" and Goldmark's "Requiem" are among the new scores collected by Mr. Tandler and Alexander Saslavsky, concertmaster, has brought several new Russian symphonies from New York.

\$10,000 worth of music is in readiness for Conductor Rothwell and the Philharmonic Orchestra, and the new instruments have arrived. Merle Alcock will be soloist for the first concert, this being her initial appearance here. More than twenty concerts will be given by the orchestra at schools and colleges.

Constance Balfour was the Dominant Club soloist on October 11. In the "Gasta Diva" aria she disclosed coloratura fluency, and a much warmer tone and a more fervent style were apparent in the English songs that followed, particularly in Vanderpool's "Values." For an encore, Grace Freeby's song, "Homeland," written in honor of Mrs. Balfour's return, was enthusiastically received, especially when the audience discovered that the writer of the words was present. Miss Wilbur, who also wrote the lyrics to Fay Foster's "The Americans Come!" acknowledged the storms of applause. Winifred Hook, pianist, gave an excellent reading of some ultra modern numbers, and Homer Grunn, composer-pianist, and Charles Gram, pianist, played a sonata by Pierne.

Abby De Avirett has established a studio in Blanchard Hall. Pauline Farquhar, one of his pupils, will give a program of modern compositions while on tour this season.

Trinity Auditorium was filled to capacity to hear Geraldine Farrar and her assisting artists, Arthur Hackett, tenor, and Rosita Renard, pianist, in the season's first concert on October 2.

Ruth Hutchinson, soprano, recently gave an interesting group of songs at the Women's University Club.

Charles Wakefield Cadman's opera, "Shanewis," will be heard here in the spring.

Mrs. Petchnikoff and Cornelia Ryder Post are to give a series of morning and evening concerts in Pasadena. J.W.

### SEATTLE, WASH.

October 15, 1919.- The Temple Choir honored its former manager, who is now managing the symphony orchestra, by subscribing a large sum for the symphony guarantee fund. The choir is preparing to give a concert of modern Russian choral music to be sung a cappella.

The concert given by the Ladie's Musical Club, October 13, opened the local season. Mary Louise Rochester, soprano; Margaret Ames, pianist, and a trio for harp, flute and piano played by Mrs. Beck, Mrs. Stimson and Mr. Horsfall furnished the program.

The city's leading musicians attended the recent reception given in honor of John Spargur, conductor of the new symphony orchestra, by the Fine Arts Society, at the home of Mrs. Frederick Bentley.

Rosemond Crawford, who has been almost entirely trained in the studio of Silvio Riegar of this city, has been engaged for the tour of Carolina Lassari. She will accompany Mrs. Lassari and also present solo numbers. Miss Crawford has spent the past season in New York, where she studied with Frank La Forge.

The Clef Club held its first dinner meeting at the Washington Annex, October 4.

Edith R. Strange, a piano teacher of Bellingham, is attending the normal classes under Calvin Cady at the Cornish school. Miss Strange recently returned from a concert tour of the Coast. G.R.

### EUREKA, CAL.

October 12, 1919.- The first Humboldt Music Festival took place in this city on September 9 and 10, directed by Llewellyn B. Cain, who brought about the complete success of the occasion, and has so stimulated musical interest that a chorus of 1,000 is planned for next year's concerts. Prominent western artists appearing on the three programs given included Stella Jelica, Anna Resena Sprout, Sofia H. Neustadt, Gertrude Ross, Lawrence

(continued on page 7.)



# ACROSS THE COUNTRY

## ALBANY, N.Y.

October 15, 1919.- The Monday Musical Club began its season with a program of Indian and Negro music given by Mrs. Horatio S. Bellows, Mrs. B. R. Rickards, Jeannette Vanderheyden, Lydia F. Stevens, Mrs. Wendell M. Milks, Mary Whitfield, Mrs. Louis Preston, Mrs. James E. Hendrie, Esther D. Kenaston and Mrs. George D. Elwell. The club plans to give concerts of American, Russian, Scandinavian and English music and a special Christmas carol program.

Helen Jeffrey, a pupil of Kneisel, will give a violin recital here this fall. This is Miss Jeffrey's home city.

Lydia F. Stevens has written an effective song, "Red and Gold," which is being sung by Roger H. Stonhouse.

The engagement has been announced of Viola A. Gunzel, soprano, and Frederick Bowen Hailes, organist and music director of Calvary M.E. Church.

Benjamin Whittam, who has been in Albany, Ga., has gone to Orlando, Fla., where he will be organist of St. Luke's Episcopal Cathedral. E.V.W.

## BALTIMORE, MD.

October 11, 1919.- The papal singers from the Vatican chapel were heard at the Fifth Regiment Armory on October 10.

The Peabody Conservatory of Music and the Annex opened on October 1, with more than 3,000 pupils, this enrollment exceeding that of any previous year by nearly 500. Arrangements are now being made by Director Harold Randolph for the Friday afternoon recitals to be held in connection with the conservatory activities. Josef Hoffman and Julia Clausen have been secured for December 12. R.N.H.

## CANTON, OHIO.

October 11, 1919.- Sousa and his band conquered this city with the three concerts given under the auspices of the Y.M.C.A. The leader was given an ovation on Thursday evening. 5,000 school children who were guests of the Y.M.C.A., and 150 orphans attended the concert on Friday afternoon.

Edgar Bowman, pupil of Mrs. Frances J. Korthauer, will study in New York City this winter.

The MacDowell Music Club called its first meeting of the season on September 27, when the program for the year was announced. J.J.P.

## CHEHALIS, WASH.

October 5, 1919.- The Chehalis Choral Society began its new season with a banquet given at the St. Helens Hotel, September 26. Sarah J. Bushnell, vice president, acted as toastmistress, Rev. A. J. MacKenzie, C. Ellington, J. R. Monfort, Zella Melcher and Eleanor Peterson responding. On Tuesday evening, October 7, the first rehearsal was held. Professor Dunkley, the director, is planning to have the chorus give "The Swan and the Skylark" at the May festival. The society has gained wide recognition for the excellency of its musical entertainments, and for the fine artists it has brought to the city. The new officers chosen for the coming year are Sarah J. Bushnell, president; C. Ellington, vice president, and Eva Hager, secretary and treasurer. These three with Zella Melcher, A. B. Nystrom and Rev. A. J. MacKenzie constitute the executive committee. C.E.

## COLUMBUS, OHIO.

October 16, 1919.- Sousa and his band gave a concert at the Hartman Theater, Sunday evening, September 28, with Mary Baker, soprano; Frank Simon, cornetist, and Florence Hardeman, violinist, as soloists.

The Women's Music Club has secured two additional artists, Cornelius Van Vliet, who will appear in joint recital with Eleanor Spenser, February 13, and Cyrena Van Gordon, whose appearance will be in conjunction with the Max Rosen concert on March 12. In addition, Mrs. H. H. McMahon, president, announces that a large chorus will present "The Messiah" on December 26, and will also sing at the Marie Sundelius-Paul Althouse concert. The chorus will be directed by Samuel Richards Gaines, composer and conductor.

The Women's Music Club opened its season with a concert by John McCormack, October 14. The great tenor's singing won a lasting place in the memory of over 4,000 admirers who filled every bit of available space in Memorial Hall. His voice was in excellent shape and with inimitable ease he richened it with pathos, humor, vigor or restraint, at will in the rendition of the excellent program. Edwin

Schneider accompanied impressively, and Winston Wilkinson interspersed two violin groups. F.H.B.

## CORPUS CHRISTI, TEXAS.

October 5, 1919.- The damage caused to the musical interests of this city by the tropical storm on September 14, is very extensive. The Gunt Piano Company is a complete wreck with nothing saved. The organ of the Church of the Good Shepherd was destroyed, and from the 3,000 homes at least 500 pianos were entirely ruined. This loss will seriously effect the music teachers, many of whom are leaving the city. G.

## DALLAS, TEXAS.

October 5, 1919.- On September 27, a Music Day was inaugurated, which is to be observed annually. All studios and music dealers held open house on this occasion and great interest was shown by the public.

Everything points to a most successful season for the Dallas Symphony Orchestra, Walter J. Fried, conductor. The number of players has been considerably increased and the list of patrons daily grows larger. Four concerts will be given at the City Hall. D.

## DETROIT, MICH.

October 14, 1919.- Rosa Ponselle and Riccardo Stracciari gave a recital in the Aradia, October 7, this event opening the Central Concert Company's series. The big auditorium was filled and the audience was most enthusiastic.

Sousa and his band gave two concerts in the Arena, Sunday afternoon and evening, October 12. Splendid audiences greeted him and listened to the program of new selections and many old time favorites.

The Michigan Philharmonic Course opened at the Arena, October 13, with Geraldine Farrar, Rosita Renard and Arthur Hackett, as the soloists. The concert was given under the management of James E. DeVos.

For a long time the J. L. Hudson Company has been using music as a means of entertainment and education among its employees. The latest organization formed by this company is a small symphony orchestra composed of men from the Detroit Symphony, under the direction of Earl Van Amburgh. During the week of October 6, concerts were given every evening in the store auditorium by the company's various societies, assisted by Arthur Roehm, boy soprano. Concerts were also given in Windsor and Pontiac on Tuesday and Friday evenings. The men's quartet consists of Willard Parker, tenor and director; Thomas Muir, James Kennedy and Alfred Cowperthwaite. The women's quartet is composed of Isobel Hunt, Mrs. C. O. Brown, Norma Schelling, Laura Van Noubuys, and Jenny M. Stoddard, the last named being the directress. J.B.

## GRAND RAPIDS, MICH.

October 5, 1919.- The success of Marguerite Koellander's special work with children has brought her a long waiting list.

The St. Cecilia Society opened its year's activities on October 3.

Sousa's Band was given a most enthusiastic greeting when it played to a sold out house on October 15. The familiar favorites brought forth spontaneous cheers while the new numbers presented were equally enjoyed. A.C.T.

## HONOLULU, T. H.

September 26, 1919.- A new departure is being tried out at Oahu College this year, in the organization of a music school separate from the academy. Much interest in music has been aroused in the city and such action seemed advisable if the school wished to keep up with the times. Jeanne Jowell has been secured to teach voice culture and give song recitals for the students and public. Mary Pasmore, violinist, and Dorothy Pasmore, cellist, of the Pasmore Trio, have been engaged as teachers and give chamber music recitals, as well as individual concerts. Frank Moss, pianist, is director of the department.

A symphony orchestra has been organized with prominent men of the city as officers and bankers. Edwin Ideler has been appointed conductor.

Max Selinsky, violinist of the Philharmonic Society, has returned from his trip to the coast in search of players for his quintet for a twenty weeks' series of concerts. He engaged Frederick Preston Search, cello; Frederick Heiser, viola; Louis Berk, second violin, and Madalah Masson, who played with the quintet last year, piano. Sufficient guarantees and season tickets have been subscribed to insure the financial success of the second year of this organization. Mr. Selinsky procured a library in Los Angeles, which will enable him to arrange programs such as were not possible last year owing to the inability to secure music. A.B.I.

## MIAMI, FLORIDA.

October 11, 1919.- Bessie MacKay Long and Adelaide Clark were recent soloists with the Miami Symphony Orchestra.

Robert Louis Zell, formerly with the Alkahest

Lyceum Bureau, has accepted a position to teach voice and drawing in the new Baldwin Hall School this season. L. A. Munier, of the Miami Symphony Orchestra, has been engaged to teach piano.

The Children's Music Club, directed by Mrs. L. B. Safford, will give the operetta, "Cinderella," on the great Home Coming Day, November 11. S.

## NEW ORLEANS, LA.

October 9, 1919.- The French opera will be inaugurated on November 11 with "Samson and Delilah." It is probable that the repertory for the rest of the week will be "Thais" and "Aida." The impresario of the New Orleans Grand Opera Company is Louis P. Verande. Harry Brunswick Loeb is the general manager.

The New Orleans Symphony Orchestra, Mrs. Andrew Stewart, president, is to give a series of Sunday afternoon concerts at Elks' Hall. Conductor Schuyten will continue his work along the same serious lines as in the past.

The New Orleans Conservatory of Music and Dramatic Art has recently opened its doors.

The Newcomb School of Music will contribute much to the musical season. As in the past, Leon Ryder Maxwell is the head of this institution. H. B. L.

## POUGHKEEPSIE, N.Y.

October 18, 1919.- Mme. Schumann-Heink, assisted by Frank La Forge, composer-pianist, gave a recital here on Friday evening, October 10. The much beloved prima donna was greeted from both sides of the footlights, for as many seats as possible were placed on the stage. Besides the program of superior merit, both artists rewarded the loudly appreciative audience with several encores. For one of these Mr. La Forge played his own "Romance," and Mme. Schumann-Heink, among others, sang "The Rosary."

The Dutchess County Musical Association has completed arrangements for one of the most notable courses ever given in Poughkeepsie, under the management of Bertha M. Round. E.L.

## SAN ANTONIO, TEXAS.

October 15, 1919.- Eight Victor artists - Billy Murray, Frank Croxton, John Meyers, Albert Campbell, Henry Burr, Fred Van Eyke, Frank Banta and Monroe Silver - gave a concert at Beethoven Hall, September 20, under the local direction of M. Augusta Rowley. S.W.

## ST. PAUL, MINN.

October 20, 1919.- Under the auspices of the St. Paul Institute, the Minneapolis Symphony Orchestra will present a series of twelve concerts opening October 23, with Margaret Matzenauer as assisting soloist. E.A.L.

## TORONTO, CANADA.

September 28, 1919.- A capacity audience filled Massey Hall on September 26 for the return of Galli-Curci. This concert served as a fitting opening to the musical season, and was also the first of a series of important concerts arranged by I. E. Suckling. Galli-Curci's singing gave unalloyed pleasure to all, professional and laymen alike. In such pieces as the "Mad Scene," from Donizetti's "Lucia;" "Bell Song," from "Lakme," and "Ah Non Crede," from Bellini's "Sonnambula," her amazingly scintillant notes, crisp, clean cut staccati and exquisite trills excited the warmest admiration. In the "Mad Scene" the gifted artist had the assistance of Manuel Berenguer, flutist. Among the other numbers given by the diva was a charming song by her accompanist, Homer Samuels, entitled "The Little Bells of Sevilla." W.O.F.

# WEDDINGS

## GUIDO CICCOLINI

Guido Ciccolini, the Italian tenor, was married on October 2 to Gladys Sutphin of Oyster Bay. He is thirty-five and the bride only nineteen. Mrs. Ciccolini attracted attention a few years ago by saving Walter J. Hayes, a secretary of Theodore Roosevelt, from drowning.

## MAY MARSHALL COBB.

May Marshall Cobb, soprano, was married to Dr. Frank Paine Righter of Richmond, Va., at the Madison Avenue Presbyterian Church, New York, by the Rev. George Clarke Vincent. A wedding breakfast followed at the Hotel Marcelline where the bride's parents reside.

## JEAN VINCENT COOPER.

Jean Vincent Cooper, contralto, was married on October 8, in the Presbyterian Church at Greenwich, Conn., to Lawrence Carpenter, of Minneapolis. Mr. Carpenter had just returned from France, where he had been serving as an aviator with the A.E.F.



# MUSICAL COURIER

Weekly Review of the World's Music

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## THE MUSICAL COURIER EXTRA

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New York Thursday, October 23, 1919 No. 3064

The Paris paper, "Le Figaro," has sent out a call for six poems, of not more than thirty lines each, celebrating Peace. They are to be set to music by Bruneau, Faure, Mahn, Messager, Saint-Saens and Widor.

Is it true that certain New York managers boost certain accompanists (on a commission basis), forcing them when possible upon artists who had intended to engage other accompanists? Answer: It is true.

The Teatro Verdi, the opera house at Busseto, where Verdi was born and passed most of his life, has been commemorating the fiftieth anniversary of its foundation, singularly enough not with a work by the great master, but with "La Favorita."

The Corriere di Milano is responsible for the statement that Campanini has signed a young Italian soprano named Irma Vignolo for a five year contract with the Chicago Opera Association. It is said that she will come to this country the season of 1920-21.

Not only is there very little chance for a season at Milan's famous opera house, La Scala, this winter, on account of financial difficulties, but it now appears that there is danger that there will be no season at the Dal Verne, the second opera house of the city.

It is said that Maurice Masterlinck is coming to this country to give a series of lectures. Perhaps he will get here in time to attend the premiere of Albert Wolf's operatic version of his "Blue Bird," which is to take place at the Metropolitan probably in December.

Miracle of miracles! There was nothing on at Aeolian Hall last Wednesday evening! We expect a letter of explanation from Manager Clarendon Pfeiffer, for he counts that day lost whose low descending sun does not look back at an afternoon singer or player, and forward to another one in the evening.

It is said that Puccini is looking for an English subject for his next full length opera and has both Dicken's "Old Curiosity Shop" and Shakespeare's "Much Ado about Nothing," under consideration. On first thought, neither one of the subjects strikes us as being particularly adapted for operatic treatment.

We trust that the young man in uniform who missed Hermann Weil with six consecutive eggs at the Lexington last Tuesday evening was not assigned to a hand grenade detachment when in France last year. Missing a German six times in succession would not have tended to shorten the war.

Thomas Quinlan, of around-the-world operatic fame, has returned to the managerial business since the war, with headquarters in London. He claims to be backed by a syndicate of English business men and among his enterprises is a series of concerts in the large provincial cities of England. Each series embraces four concerts. The appearance of Tetrazzini in the first is followed by two orchestra concerts, while each series con-

cludes in a recital by the pianist, Arthur de Greef.

As predicted by the MUSICAL COURIER, the lawmakers in Washington have refused to repeal the amusement tax at the present time.

Via the Detroit News of October 19, comes the announcement that Ossip Gabrilowitch has written a piano concerto which is to be heard this season.

C. M. Widor, "during his vacation," tossed off a new opera, "Herto," the subject of which was suggested by the Provencal poet, Frederic Mistral, and put into libretto form by Maurice Lena.

A recent novelty at Sir Henry Wood's Promenade Concerts at Queens Hall, London, was a symphonic poem, "Lamia," by a young English woman, Dorothy Howell of Birmingham. The work was very cordially received. The critics spoke of it as showing a thorough knowledge of technique and, while not strikingly original, giving much promise for the future.

At the Teatro Regio, Turin, Italy, the season which begins on December 20 is to include the revival of a little known work by Catalani, whose "Lorelei" was given by the Chicago company last season. It is called "Dejanice." Before the composer's death, he confided to Toscanini a revised version of his score, with certain changes and cuts, and this version will be presented at Turin.

Apparently the City Council of Buenos Ayres was quite satisfied with the change for which it was responsible last winter, when it placed Camillo Bonnetti in charge of the destinies of the Teatro Colon, in place of Walter Mocchi, who had had it for several years previous, for a dispatch from that city brings the news that Bonnetti has been confirmed as impresario of the theater for the coming four seasons, ending with the summer of 1923.

Curiously enough, Mozart's "Così fan Tutte," which is soon to be performed at the Paris Opera-Comique, has never been presented in the French capital with its own book. In 1807 the music was adapted to a piece called "Le laborateur chinois" and in 1863, fitted to an operatic version of "Love's Labor Lost." It was presented at the Theatre-Lyrique. The Opera-Comique's version will be a translation of the original da Ponte book by Henri Chantavoine.

They are getting dissatisfied in Paris with the — to say the least — extremely conservative policy of those in authority at the famous Conservatoire. It is understood that the Minister of Fine Arts is soon to promulgate a decree which will introduce startling changes into the principles of administration: for instance, professors will hereafter be appointed for five years instead of for life, an innovation that is bound to bring some remarkable new ideas in its train.

The new Theatre Lyrique of Paris, with Gheusi, formerly director of the Opera-Comique, at its head, announces the three one-act Puccini operas as one of the props of its repertory — rather a weak prop, one fears, to judge by their indifferent success. Other elements of its Italian repertory will be the same composer's "Manon Lescaut," Boito's "Mefistofele," Catalani's "La Wally," and a work of Zandonai's entitled "Il Grillo del focolare" ("The Cricket on the Hearth"), unknown in this country.

There is not much to say about the regrettable incidents surrounding the opening performance of the Star Opera Company at the Lexington Theater. It stands to reason that if disorder and even death are to follow in the wake of the venture, it should be abandoned forthwith. On the other hand, it is not for a mob to determine whether the giving of German opera in German at this time is a matter of good taste. The courts have passed on the legality of the case and it behooves the citizens of the metropolis to live up to the rules of law and civic peace.

Italian cities have the commendable custom of offering prizes for the encouragement of young Italian composers. The city of Bologna has recently announced the Bazzani prize for 1921. The amount is 10,000 lire, the work an opera, and all Italian composers under thirty years of age are eligible for the competition. The city of Milan, in honor of the fiftieth anniversary of the civic Popular School of Song, is offering two prizes, one of 2,500 lire, for a cantata for chorus and orchestra, and the other, 1,000 lire, for a composition for three or four solo voices.

When one of our librettists is on the lookout for new material to make into a comic opera he should turn his attention to the recent Episcopal Church Convention. The spectacle of portly and austere gentlemen of mature age — distinguished from their fellow men, as George Bernard Shaw has so finely pointed out, by the fact that their collar buttons behind instead of in front — wrangling with intense earnestness over dusty and moribund questions of doctrine and fighting about matters which nature and man long ago settled for themselves, is worthy of the pen of a Sir William Gilbert.

Puccini against whom — although "The Girl of the Golden West" was not a brilliant success — no real failure can be charged, is not content with the verdict upon his operetta, "La Rondine" and is busy rewriting it to adapt it for the regular operatic stage. The work, it will be remembered, was written on the commission of a Vienna operetta publisher, although the war diverted it from him and it was first produced at Monte Carlo, being received very coolly despite an excellent cast. All the music in "operetta" style will be cut out and replaced with newly composed scenes, the third act in particular undergoing many changes.

John O'Sullivan, the tenor, had the extraordinary experience and honor of being accompanied by a cardinal of the Catholic church the other day, when he sang for the League of Catholic Women in Boston. "Embarrassment was rife," says the Boston Post, "when, after the great tenor had charmed the audience with two songs, one of them the stirring 'O'Donnell Abou' no one could be found who was willing to attempt the accompaniment for his third selection, 'The Harp That Once Through Tara's Hall.' It appeared that the eager audience was to miss this song. Then there was a burst of applause as the cardinal moved to the piano and struck the opening chords. Immediately interest was divided, for instantly everyone recognized that there was a master at the instrument as well as on the platform. The cardinal played twice for the singer."

It is the custom where Italian companies give Italian opera, to grant, toward the end of a season, "evenings of honor" to various stars. These "evenings of honor" are more vulgarly known in English as benefit performances, the honors consisting in numerous gifts presented to the beneficiary by fellow artists and friends and also a generous share in any net profits that the box office may show — the "complimentary" evenings, by the way, being very exactly stipulated for in the contracts in advance. Recently — rather an unusual thing — a composer was the object of one of these affairs at Roverto, an Italian city in the Trentino redeemed last year from Austria. This composer was Zandonai and he was to have conducted his "Francesca da Rimini." He fell ill several days in advance, but "Hamlet" was played without Hamlet, so to say, a young conductor named Mario Terzi taking his place and, through the kind assistance of the public, no less than 8,000 Lire being realized for Zandonai, a very welcome "honor" to any man, sick or well.

Arthur Bodansky set an interesting example for New York conductors with the New Symphony concert this week in building his symphony program without a symphony. In choosing his numbers the balance was well preserved and the place of the symphony taken by the Brahms violin concerto, in itself a splendid work of symphonic proportions and to our way of thinking as fine as any of the same composer's symphonies. The experiment is by no means a new one, but of late years few New York conductors have indulged in the practice.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N.Y., for October 1, 1919

State of New York )  
County of New York ) ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoerer, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher, Musical Courier Company, 437 Fifth Ave., New York, N.Y.  
Editor, Leonard Liebling, 437 Fifth Ave., New York, N.Y.  
Managing Editor, Thornton W. Allen, 437 Fifth Ave., New York, N.Y.  
Business Manager, Alvin L. Schmoerer, 437 Fifth Ave., New York, N.Y.

2. That the owners are:

Owner, Musical Courier Company, 437 Fifth Ave., New York, N.Y.  
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(Seal) ALVIN L. SCHMOERER, Business Manager.  
Sworn to and subscribed before me this 25th day of September, 1919.  
(Seal) HARRY E. EILERT.  
(My commission expires March 30, 1921.)



## BOSTON SEASON BEGINS

October 12, 1919.—The Boston Symphony Orchestra made a magnificent beginning of its thirty-ninth season on Friday afternoon and Saturday evening in Symphony Hall, a season that holds out promise, first, of genuine gratification to lovers of orchestral music, and second, of meeting its budget without difficulty. Every seat in Symphony Hall for the Friday afternoon concert has been taken by subscription, and all but very few for the Saturday evening concert. Literally hundreds were unable to secure admission at last evening's performance. Manifestly, the traditionally large following of the symphony has regained interest in it—an interest which springs from the widely heralded merits of the reorganized orchestra and from the familiar abilities of its tried leader.

Three recitals by prominent artists—John McCormack, last Sunday afternoon; Ernestine Schumann-Heink, this afternoon; and Mischa Elman, this evening, attracted crowds that filled up all the available space in Symphony Hall. Galli-Curci also appeared recently before a throng that filled this large auditorium. The charming singer was greeted with that extraordinary enthusiasm which always marks her appearance in this city.

Wendell H. Luce makes the following announcement regarding concerts to be given under his direction this season: Harold Bauer, Symphony Hall recital, November 8 (postponed); John Powell, November 10; Laura Littlefield, November 25; Irma Seydel, December 1, afternoon; Marie Louise Ford (Louise Moallister), December 1; Ferdinand Wachman (debut), November 20; Aurore La Croix, December 6, afternoon; Fovla Frijs, December 10; Guionar Novaes, December 13, afternoon; Amparito Farrar, December 13, afternoon; Theoda Grosby (debut), December 18; Mary Jordan, January 9, afternoon; Barbara Maurel, January 14; Grace Warner, January 27; Maurice Dambois, February 7, afternoon; Mme. Helen Stanley, March 20, afternoon; Boston Ensemble Club (Hildegard Brandegee, violin; Marjorie Patten Friend, cello, and Marion Hyde, piano), December 16; Flonsaley Quartet in a series of three chamber music concerts, January 23, February 19 and March 11 (at the last concert Harold Bauer will join the Flonsaley Players in the quintet—subscriptions for the series are now being received); Harold Bauer and Jacques Thibaud, in a series of three piano and violin sonata recitals, presenting the entire series of Beethoven sonatas (these concerts will be given on December 4, January 8 and February 5—subscriptions to the series are now being accepted). Mr. Luce will also present the following artists in recital at Jordan Hall, the dates to be announced later: Del Buell, Ethel Frank, Mme. Caroline Hudson-Alexander, Rudolph Reuter, and Gertrude Tingley. J.C.

### SCOTTI OPERA'S SECOND TOUR.

The second tour of the Scotti Grand Opera Company began on Monday, October 6, at Montreal, and the route includes the following dates: October 6 and 7, Montreal; 8, Utica; 9, Syracuse; 10, Ithaca; 11, Binghamton; 13, Erie; 14 and 15, Cleveland; 16 and 17, Springfield; 18 Cincinnati; 20 and 21, Grand Rapids; 22, Fort Wayne; 23, Toledo; 24 and 25, Detroit; 26, Chicago; 27, Indianapolis; 28 Canton; 29, Wheeling; 30, Youngstown; 31, Pittsburgh, and November 1, Altoona. The same artists who won such notable success for the company in its first season last Spring are included in the list, and the repertoire will be made up as before, of "L'Oracolo" and "Cavalleria Rusticana" with occasional performances of "Madame Butterfly." The company includes, besides Mr. Scotti himself, Florence Easton, Francesca Peralta, Marie Sundelius, Jeanne Gordon, Mary Kent, Francis MacLennan, Orville Harrold, Mario Chamlee, Millo Pisco, Charles Gallager and Giordano Paltrinieri. Carlo Peroni is the conductor.

### CARUSO WINS MORE TRIUMPHS IN MEXICO

Caruso made his operatic debut in Mexico on Monday evening, September 29, in "L'Elisir d'Amore" and, according to telegrams received, it was a fresh triumph for the most famous of tenors. There were scenes of delicious enthusiasm at the performance and the papers next morning, unhesitatingly hailed him as the world's greatest singer.

On the way down Caruso was met at the border by a special car of fifty soldiers assigned by the Carranza government for his personal protection, and he reached Mexico City after an entirely uneventful journey. He lives there in a handsome house with a retinue of servants especially placed at his disposal for the season, which will last seven weeks. During this time Caruso will have sung at eleven performances for which he receives the modest little sum of \$7,000 each.

### HADLEY'S NEW "AGNUS DEI."

Chappell & Company, New York, have just published a new "Agnus Dei," by Henry Hadley, which must take rank with Mr. Hadley's best compositions for voice. Straightforwardly

melodious, it is at the same time, dignified and noble in character. A violin obligato is provided. The title page is tastefully gotten up and bears a fine portrait of Cardinal Mercier, used by his special permission, and on the inside of the cover there is a fine dedicatory poem transcribed to His Eminence, by Pauline Arnoux MacArthur. All in all, the work is very attractive, and suitable not only for the church, but effective as a program number for song recitals. An English translation of the Latin text is provided.

### WORCESTER'S SIXTY-FIRST FESTIVAL.

Worcester, Mass., held its sixty-first year of music festivals on October 8, 9 and 10, under the direction of Dr. Arthur Mee. The first concert, on Wednesday evening, consisted of the presentation of Chadwick's lyric drama, "Judith," for soloists, chorus and orchestra. The singers participating were Louise Homer, contralto; George Hamlin, tenor; Reinald Werrenrath and Edgar Schofield, baritone. On Thursday there were two concerts, the program of the matinee including works for orchestra, under Thaddeus Rich's baton. The afternoon soloist was George Hamlin. The stars of the evening were Mabel Garrison, Emma Roberts, Lambert Murphy and Milton C. Snyder, assisted by the festival chorus, the children's chorus, orchestra and organ. Frances Nash, pianist, and Emma Roberts were the attractions of the Friday afternoon concert, at which first festival performances of orchestral works were given. The fifth and last concert presented as soloists Lambert Murphy, Louise Homer, Mabel Garrison and John Powell, who played his own Negro rhapsody. A complete report of this festival will be published in the first regular issue of the MUSICAL COURIER when press difficulties have been removed.

### TWENTY-THIRD MAINE FESTIVAL HELD.

The twenty-third annual Maine festival, William Rogers Chapman, conductor, presented the following soloists this year in both Bangor, October 2-3 and 4, and Portland, October 6-7 and 8: John McCormack, tenor; Frances Alda, soprano; Toscha Seidel, violinist; Marguerite Fontresse, mezzo-soprano; Ernest Davis, tenor; Lotta Madden, soprano; Ruth Pearcy, contralto, and George Hastings, baritone. There were five concerts in each city. On Monday evening in Portland, Frances Alda and Ernest Davis were the soloists, and the program consisted of orchestral, choral and solo works. Tuesday afternoon an orchestral program, under the direction of Mr. Chapman, was given with Ruth Pearcy as soloist. The Tuesday evening concert was entitled "John McCormack Night," the famous tenor being the only artist. Verdi's requiem, with Lotta Madden, soprano; Ernest Davis, tenor; Ruth Pearcy, contralto, and George Hastings, baritone, was the attraction on Wednesday afternoon. Wednesday evening there were three soloists—Toscha Seidel, Marguerite Fontresse and Lotta Madden.

A complete report of the Maine Festival will be printed in the MUSICAL COURIER as soon as regular publication is resumed.

### AMERICAN SINGERS BEGIN SECOND SEASON.

The Society of American Singers, William Wade Hinshaw, general manager, opened its second season at the Park Theater, N. Y., on Monday evening, October 13, with a revival of Von Suppe's light opera, "Boccaccio," which was continued throughout the week. The second week opened October 20 with a double bill made up of Pergolesi's "The Maid Mistress" and the perennial "Pinafore." "Boccaccio" was not a happy choice for the season's opening. The tunes were as bright and sparkling as ever, but the libretto was no more alive than that entirely extinct specimen, the dodo bird. Delightful work on the part of Lucy Gatas, Percy Hemus and William Danforth saved tenuous "The Maid Mistress," which is much older than "Boccaccio," but fresher in its comedy. Best of the three was the ever fresh "Pinafore" which was given a splendid performance.

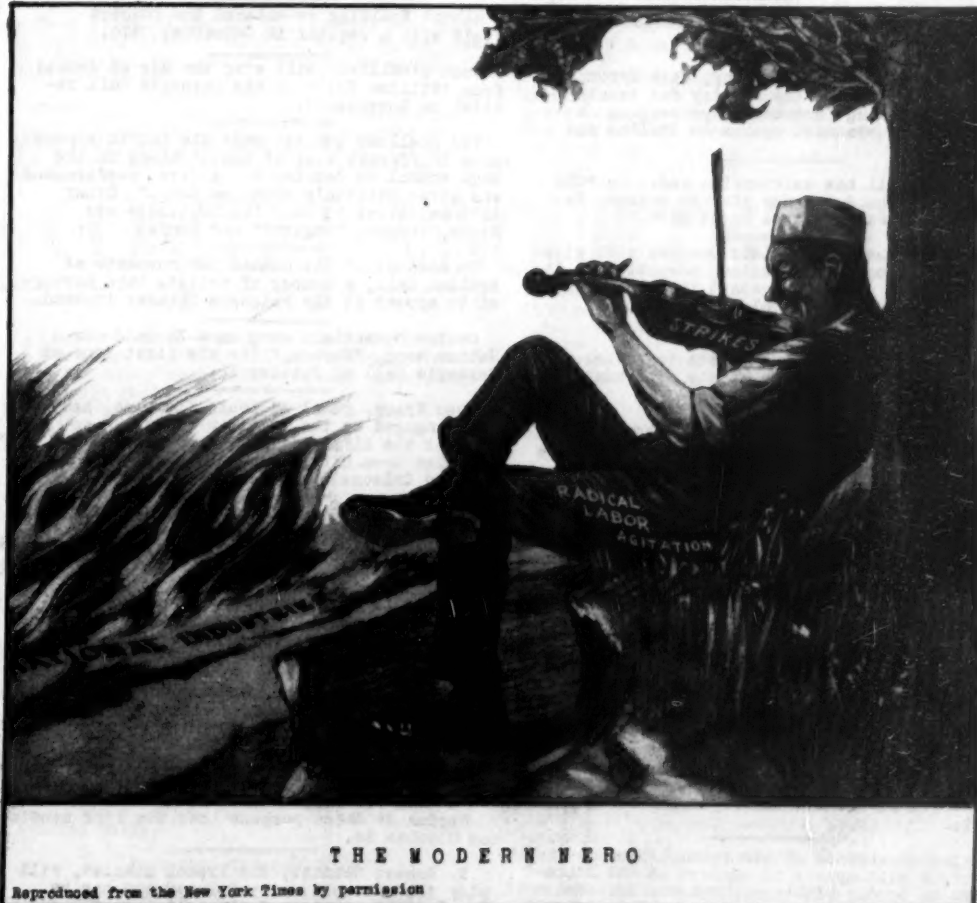
Perhaps the most notable feature of the company this year is the chorus, made up of young men and women (decidedly good looking girls they are, too) with fresh clear voices. Then there is John McGhie, the old master, down in the orchestra pit, whose baton is law, who knows every tradition of every work that he conducts and who, in consequence, does everything possible for the musical end of the performances.

The company itself is practically that of last year. "Boccaccio" enlisted Cora Tracy, Ruth Miller, Craig Campbell, Gladys Caldwell, Kate Condon, Frank Moulan, William Danforth and Bertram Peacock—three excellent comedians who strove hard to make fun where there was none—Herbert Waterous and Gertrude Shannon in the principal roles, with Morton Adkins for a newcomer, who sang excellently, and another recruit, Virginia Rea, who had very few opportunities to display what seems to be an unusually pleasant soprano voice. Adeline Harrold, by the way, daughter of Orville Harrold, has a small part.

In "Pinafore" William Danforth brought Dick Deadeye into unusual prominence and the character was exceedingly funny. Frank Moulan was a Sir Joseph Porter of the first rank; Bertram Peacock an acceptable Captain Cochran, Herbert Waterous a hearty voiced Bill Bobstay, and Ralph Brainerd a tuneful, if rather lackadaisical, Ralph Rackstraw. Blanche Duffield (Josephine), Gladys Caldwell (Hebe), and Josephine Jacob (Buttercup), in the same roles as last season, were, as before, good to look upon, but all three leave considerable to be wished for vocally.

### THE HAMMERSTEIN AUCTION SALE.

The household effects, art treasures, and music belonging to the late Oscar Hammerstein, 1,253 lots, sold at auction at the Broadway Art Galleries last week, brought approximately \$73,000. Among the purchasers of furniture and art objects were a number of prominent persons in the New York musical world. The fifty three orchestras, scores, etc., brought in only about \$1,000. Mrs. Hammerstein paid the highest price for one of these, \$225 for the "Roberto il Diavolo," score and \$200 for "Tales of Hoffmann."



THE MODERN HERO

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# The Musical News in Brief

All Italian composers under thirty years of age are eligible to compete for the prize of 10,000 lire offered by the city of Bologna for an opera.

November 10 marks the tenth anniversary of John McCormack's debut in America.

Joseph Bonnet will begin his American tour of organ recitals the early part of November.

Charles W. Clark scored a big success in Buffalo on October 7 singing Gershwin's two new songs, "Tender Thoughts" and "White Rose," both published by Carl Fischer, New York.

Dicie Howell will give her New York recital at Aeolian Hall on November 5, after which she will leave for a tour of the South, stopping for a joint recital with Theo Van York on November 22. She will be heard in recital at Salem College, Winston-Salem, N.C.; Winthrop College, Rock Hill, S.C.; Coker College, Hartsville, S.C.; Passerfern College, Hendersonville, N.C.; Flora MacDonald College, N.C., and also in Charlotte and Greensboro, N.C.

Robert Cousinou, French baritone, has returned from France to resume his work at the Metropolitan.

Cecil Burleigh and Della Baker will be among the artists presented by the Society of American Music Optimists at the first concert of the season at Chalf's on Sunday afternoon, November 23.

The Musical Art Society, Frank Damrosch, director, will resume its activities during the season. Two concerts will be given at Carnegie Hall — Tuesday evening, December 16 and Saturday afternoon, April 3.

Reinold Werrenrath has received many requests of late to sing Kipling's "Fussy Wussy" and Penn's "Smilin' Through." At a concert in Asbury Park, the baritone received a note from a young lady saying she was very partial to Kipling and asked him to sing either "Danny Deever" or "Fussy Wussy" for her. At the same concert Mr. Werrenrath had a request for Mr. Penn's "Peepin' Through." On another occasion there were two requests for Penn's song — one for "Jumpin' Through" and the other for "Bumpin' Through" — but as the old adage claims, "What is in a name — a song is a song for a that!"

Two splendid piano recitals were given in Aeolian Hall on October 17, one by Magdeleine Brard and the other by Aurore La Croix.

Sacha Jacobinoff, formerly of Philadelphia, is now living in New York.

The Manhattan Opera Company, Mark Byron, Jr., director, will tour the country for twenty weeks, beginning December 1, presenting a repertory of standard operas in Italian and English.

Joseph Breil has written the music to "The Phantom Legion," the new play by Anthony Paul Kelley, author of "Three Faces East."

Harold Bauer and the Lets Quartet will give an entire program of American compositions at one "Friends of Music" concert this season, and Arthur Rubinstein will play novelties by Stravinsky and de Falla at another.

Margaret Melville Liszewska is on her way to this country to teach at the Cincinnati Conservatory of Music.

Sophie Braslau, suffering from laryngitis, was unable to sing Amneris in "Aida" on the preliminary tour of the Chicago Opera Association, for which role she had been especially engaged.

Kirk Towne's first Seattle recital on September 24 was a great success.

Walter Damrosch, realizing the scarcity of good oboe players in this country, has endowed three three-year scholarships for that instrument at the Institute of Musical Art, New York.

Henry Hadley made a great hit at the Mahan Franks Semi-centennial Concert by coming up out of the audience to take Josef Strinsky's place at a moment's notice.

Eugene Yeays has resumed his master classes in violin at the Cincinnati Conservatory of Music.

After an absence of six years, Josef Lhevinne will appear in concert at the Hippodrome on Sunday afternoon, October 26. Helen Stanley will make her first appearance of the season, and Nikolai Sokoloff will conduct an

orchestra of over eighty men, members of the New Symphony Society of New York. An all-Tschaikowsky program of favorite compositions will be presented.

"We need a Universal Language" is the title of an article written by Anne Faulkner Oberndorfer which is featured in the November number of the Ladies Home Journal.

Upon the completion of her tour with the Scotti Grand Opera Company on November 1, Mary Kent will appear in recital in New York City, Jamaica and Huntington, L.I. She will also be heard in Washington, D.C.; Providence, R.I., and Decatur, Ill.

The New York Trio opens its season with the first of a series of chamber music concerts on December 1 at Aeolian Hall.

Maude Tucker Doolittle, pianist and teacher, opened her studio classes in New York on October 1. She is a teacher of authority and wide experience, having a long list of teachers and artist pupils to her credit. She, as well as her pupils, will be heard in recital during the season.

Lucille Lawrence delighted a large audience when she sang recently at the West Presbyterian Church in Bridgeton, N.J.

The French contingent of artists for the New Orleans Opera Company arrived at New York on October 20.

The Young Men's Symphony Orchestra opened its eighteenth season on October 12, when rehearsals were begun for the coming concerts at Aeolian Hall. Ernest Bloch is the new conductor.

In including Loew's "Archibald Douglas" on the majority of his concert programs this year, Cecil Fanning, baritone, is presenting one of the best dramatic ballads in classic song literature. H.B. Turpin is Mr. Fanning's accompanist.

Ernesto Berumen will play at his numerous recitals a new prelude for piano by Alfred Pochon, of the Flonsaley Quartet.

Pupils of Jessie Fenner Hill are constantly being heard in concert and church work. Julia Silvers was heard in concert at Averill Park, N.Y., September 10; Harold D. Bonell, Plainfield, N.J., September 10; Madeline Veile, New York, October 6, and Julia Lawrence, New York, October 1. Jeanette Thomas has been engaged as soprano soloist at the Summit Avenue Baptist Church, Jersey City.

Albert Spalding re-entered the concert field with a recital in Columbus, Ohio.

John O'Sullivan will sing the air of Arnold from "William Tell" at his Carnegie Hall recital on November 2.

The Zoellner Quartet made its fourth appearance in Phoenix when it played there in the high school on October 2. A first performance was given Skilton's "Sunrise Song." Other Arizona cities to hear the Zoellners are Globe, Tucson, Flagstaff and Tempe.

On account of the demand for concerts at Aeolian Hall, a number of artists have arranged to appear at the Princess Theater instead.

Cantor Rosenblatt sang Mana-Zucca's new Hebrew song, "Raahen," for the first time at Carnegie Hall on October 18.

Rose Tracy, pupil of Louis Simmions, has been engaged by the American Red Cross to sing at the different army hospitals. She has also been offered an engagement with the New Orleans Opera Company.

The People's Symphony of New York will give six Saturday evening chamber music concerts at Washington Irving High School. Among the attractions booked are the Berkshire String Quartet, the Flonsaley Quartet, St. Cecilia Club of Women's Voices, David and Clara Mannes, etc. Subscriptions may be secured at 17 West Eighth street.

Emma Roberts, Malcolm McEachran, Carlo Liten, Elias Breeskin, Phillip Gordon and Roachman are the soloists announced to take part in a concert to be given in Carnegie Hall on Sunday evening, October 26, for the benefit of the United American War Veterans' Association.

Regina de Sales reopens her New York studio on October 26.

E. Robert Schmits, the French pianist, will play three novelties by Debussy and one by Ravel at his Aeolian Hall recital on the afternoon of December 6.

Harriet McConnell and Marie McConnell, two products of the Minnie McConnell studios, have won recognition for their superior vocal art. Harriet McConnell has been engaged for a second eight weeks' tour with the Minneapolis Symphony Orchestra. She will appear in recital in New York at Aeolian Hall on Thanksgiving Day, November 27. Marie McConnell will be heard in a new musical comedy, "Magic Melody," which is to open in New York this season. She has appeared as Annabel in "Robin Hood" and had the leading role in "Oh, Lady, Lady," one of last year's successes in the metropolis.

Rudolph Reuter, pianist, will give his third annual recital in Aeolian Hall on October 31.

The Cecilia Choir of the Western Theological Seminary, Charles N. Boyd, director, will be heard at the regular evening chapel services this year. The anthems to be sung will be by American composers, or those who have lived for many years in this country.

Herbert Linescott gave a song recital at the Malkin Music School on October 11. He sang some of his numbers so well that he was forced either to repeat them, or to add encores. Notably was this the case with songs by Fay Foster, accompanied by the composer. Songs by Buck, Tschaikowsky, Andrea, Bemberg, Massenet and Moradyen were also on the list, affording much contrast and showing the fine range and interpretative ability of the singer. Manfred Malkin played the accompaniments.

Frederick H. Haywood's "Universal Song" has been adopted as a text book for the high school classes at Lookport, N.Y. J. Uly Woodside, baritone, and a student of Mr. Haywood, has been engaged as his assistant instructor.

Kathryn Lee sang "The Long, Long Trail" on the Sub-treasury steps at noon on Monday, October 20, for the opening of the Roosevelt Memorial Drive. The young singer's voice carried well and the crowd showed its approval by storms of applause. Miss Lee closed the ceremony with a stirring rendition of "The Star Spangled Banner."

Namara, Agnes Delorme and Anna Halpern — three Nielsen-Stone artist pupils — have been engaged for the New Orleans Opera Company.

With an exceptional enrollment exceeding that of many years, the Guilman Organ School has reopened for the season, students of marked ability coming to New York from distant parts of the country to study with Dr. William C. Carl. The theoretical department has opened auspiciously under Clement R. Gale and Warren R. Hedden. As a result of the contest for the six Berolzheimer scholarships, the list of successful candidates for the season are Ralph Arthur Harris, Nova Scotia; Alfred G. Clemmer, Warren, Ohio; Guy A. Normandin, Rochester, N.Y.; Douglas Illegood, Fowler, New York City; E. Lois Birchard, Mt. Vernon, N.Y., and Florence I. Lee, Bayonne, N.J.

Frieda Hempel will sing at the University of Kansas, Lawrence, Kans., on October 30, and at the University of Virginia, Charlottesville, Va., on November 3.

The annual concert of the Sittig Trio will be given on the afternoon of November 12 in the Grand Ball Room of the Hotel Plaza, New York. Max Bloch will be the assisting artist.

Caroline Alohin is coaching a class of San Francisco teachers in her principles of harmony and ear training.

Joseph Mendelsohn, Jr., baritone, and Helen Harmon, soprano, two artist pupils of Louis Simmions, appeared in joint recital at the Merrill School for Girls, Mamaroneck, N.Y., on Sunday, October 12.

Cecil Burleigh will play some of his own compositions at his violin recital at Aeolian Hall on October 24.

Jacques Malkin, back from service with the French Army, recently joined his brother Manfred as teacher of violin at the Malkin Music School.

Nischa Levitski, whose first 1919-20 recital is scheduled for November 18 in Carnegie Hall, will open his season early next month as soloist with the Minneapolis Orchestra in Saint Paul and Minneapolis.

Frank H. Gray, composer, is at present headed for the Pacific Coast with the "Oh Lady, Lady" company, of which he is the musical director. While appearing in Campaign, Ill., Mr. Gray met, by accident, Paul Althouse, the Metropolitan Opera tenor, who gave a recital there on October 10. Mr. Althouse's program included Mr. Gray's "Think Love of Me."

Nat W. Finston, director of the Rialto Theater orchestra, has been appointed director of a new music school at the Federation Settlement, 240 East 105th street, New York. A symphony orchestra has been organized, and plans are being made to give a series of public concerts during the winter.



Umberto Sorrentino started his fall tour on October 9 in Johnstown, Pa. He has been booked for forty-two appearances, covering the South, Middle West and New England. On November 24, in Bridgeport, Conn., the tenor will appear in joint recital with John Adam Hugo. Frank Braun is Mr. Sorrentino's accompanist.

That charming and gifted soprano, Mabel Corlew Smith, whose work in the Middle West has been attracting so much attention in recent seasons, henceforth will be a resident of the metropolis, where church and concert activities have called her with an insistence not to be denied. In addition to the loveliness of voice, ingratiating and intelligent delivery and a most attractive personality, Mabel Corlew Smith possesses a keen sense of style and has a repertory embracing all the schools of song. One of her most recent successes was at the Lockport Festival, where she won warm plaudits and enthusiastic press praises.

Under the auspices of the Treble Clef Club, a recital was given on September 30 in the Trinity Auditorium of Hagerstown, Md., by Florence Macbeth, coloratura soprano. The large audience was most enthusiastic over the beauty of Miss Macbeth's voice, her exquisite artistry, and winning personality. The singer was accompanied by Newell Albright.

According to reports, listeners at the concerts of the Lockport Festival were impressed with the following vocal and instrumental compositions of purely American origin: "He Who Moves in the Dew," "Spring Song of the Robin Woman," "Her Shadow" (from "Shanewis"), "Far Off I Hear a Lover's Flute" and "Wah Wah Jay-see" ("Little Firefly" - for violin), by Cadman; "Dawn in the Desert," by Gertrude Ross, and "At Night on the Terrace High," by L.M. Genet.

Mischa Levitzki's season is now closely booked, as the pianist is only available from November until March on account of his Australian tour, for which twenty-five recitals have been contracted. He will give a recital for the Music Club of Fredonia, N.Y., on November 3.

Neira Riegger, soprano, will give a song recital in Aeolian Hall in January.

Ernest J. Hart, at one time associated with the New York Herald, will look out in New York for the publicity of the Chicago Opera association this season. The press department in Chicago will be in charge of Edson Ely.

Daniel Visanska, violinist, has returned from Old Forge, N.Y., and has resumed teaching in New York and Summit, N.J. During the summer Mr. Visanska taught a number of pupils who came from South Carolina and Nebraska especially to work with him.

Elizabeth Wood, contralto, gave a recital at the Centenary Collegiate Institute, Hackensack, N.J., on September 26, assisted at the piano by Elmer Zoller.

Margarita D'Alvarez, who will be remembered as one of Oscar Hammerstein's contraltos at the Manhattan, has returned to this country after a long absence and will appear in concerts. A Peruvian by birth, she appeared in America also with the Boston Opera Company, but has been singing recently in England.

Approximately 4,000 people heard Galli-Curci sing at the Newark Armory when she inaugurated the series of artists' concerts given there under the direction of Joseph Fuerstmann.

John Prindle Scott's new ballad, "To an old Love," was sung at Chautauque, N.Y., last summer by Emma Gilbert, contralto, to whom it is dedicated.

Greta Masson, soprano, who was engaged to open the Sunday evening series of concerts to be held at the Hotel Vanderbilt, New York, made a most successful appearance there on October 19, a detailed report of which will be made in another issue of the MUSICAL COURIER.

The San Carlo Opera Company (Fortune Gallo, director) has been drawing tremendous audiences in Quebec and Montreal and receiving its usual meed of superlative praise from the press. The first few weeks of the road season of the San Carlo singers has been so fruitful in a monetary way that it looks as though 1919-20 will break all the former brilliant financial records of the Gallo organization. Ottawa, Hamilton, London (Can.) and Detroit were scheduled to follow the Quebec and Montreal engagements.

On Sunday afternoon, October 19, Frieda Engelhardt, violinist, gave a successful recital at the Selwyn Theater, New York.

Mary Armstrong has returned from France, where she did canteen work for about a year.

A new sacred song by Ralph Cox entitled "Hearken Unto My Voice" has just been published by the Arthur P. Schmidt Company.

Lester Donahue, pianist, will give his first recital of the season at Aeolian Hall tomorrow, October 24. The second recital will

take place on December 17, and on December 7 he will play at one of the American Artists' concerts at the Manhattan Opera House. All in all, Mr. Donahue promises to have the busiest season of his career, and his time, between public appearances, will be taken up with teaching at his New York studio.

Sir Henry Heyman, the well known San Francisco violinist, and no less noted host and bon viveur, is in the metropolis for a short visit, and is looking up his many old friends and being welcomed heartily by them.

M. Witmark & Sons have just published an attractive new song by John Barnes Wells called "Dream Port."

The Russian Symphony Orchestra will begin its seventeenth annual fall tour in Carbonate, Pa., on November 10.

Vera Janacopoulos will be the soloist with the Boston Symphony Orchestra on November 13. The soprano will give several recitals in Aeolian Hall, New York, this winter and will also fill engagements from Canada to Texas.

Artist pupils from the Dudley Buck studios continue to win praise at various musical functions. Thomas Conkey is again achieving success on tour with "The Fiddler. Three" company, a production in which he scored last year. Edgar Schofield was engaged for the Worcester Festival, and Katherine Galloway is singing at the Winter Garden in "Monte Cristo, Jr."

Julius William Meyer's "Resignation" was scored when Lorena Zeller sang it at the Princess Theater on October 19.

The Institute of Musical Art, Frank Damrosch, director, has opened its fifteenth season with the largest enrollment in its history. New faculty members include Reinhold Warlich, Arthur Loesser, Albert P. Stoessel and Anton Asenmacher. Mrs. I.W. Seligman has presented to the Institute a prize of \$600, which is to be awarded every year to the student who offers the best symphonic or chamber music composition. A free scholarship is available for a talented student of bassoon, one for French horn, and one for double bass.

The North Carolina Music Teachers' Association will hold its annual meeting during Thanksgiving week in Raleigh, in conjunction with the North Carolina Teachers' Assembly.

Martinelli and Amato sailed for America on the same vessel and are due to arrive here tomorrow, October 24.

Betty McKenna, soprano, although principally a recital singer, will fill a number of oratorio engagements during the season.

After singing at the Maine Festival, Ernest Davis went to Chicago to fill twelve recital and concert dates in and around the Western metropolis.

Paul Stoeving and his family have returned to New York after a vacation spent in Montreal. Mr. Stoeving has located in studios at 235 West 108th Street.

Mana-Zuoca's beautiful song, "Love's Coming," has been sung with marked success by Betty Gray, who considers it one of the most effective numbers in her entire repertory.

## CONCERT ANNOUNCEMENTS

Sunday, October 26

Joseph Lhevinne, Helen Stanley, and Nikolai Sokoloff, conductor. Evening. Hippodrome.  
Fritz Kreisler. Violin recital. Afternoon. Carnegie Hall.  
Ralph Leopold. Piano recital. Afternoon. Aeolian Hall.  
Rose Austin. Song recital. Afternoon. Princess Theater.

Monday, October 27

Ottillie Schilling. Song recital. Afternoon. Aeolian Hall.  
Lotta Madden. Song recital. Evening. Aeolian Hall.

Tuesday, October 28

Rebecca Davidson. Piano recital. Afternoon. Aeolian Hall.  
Jules Falk. Violin recital. Evening. Aeolian Hall.  
Daniel Jones. Piano recital. Afternoon. Princess Theater.

Wednesday, October 29

Anis Fuleihan. Piano recital. Afternoon. Aeolian Hall.

Thursday, October 30

Jerome Uhl. Song recital. Afternoon. Aeolian Hall.

## MUSIC ON THE PACIFIC SLOPE

EUREKA, CAL.

(continued from page 2)

Strauss, Mrs. G. A. Dungan, Etta Flowers Berst and Frank B. Flowers. The Eureka Choral Union and the High School Girls' Glee Club, accompanied by Ralph J. de Goller, also contributed numbers. On Wednesday evening, three of Mrs. Ross' songs were given by Moe. Sprotta, with the composer at the piano. I.W.

PORTLAND, ORE.

October 5, 1919.- The Portland Symphony Orchestra, Carl Denton, conductor, will give its first concert of the season on November 12, with Rudolph Cann, as soloist. Mrs. Donald Spencer, manager, is making arrangements for six concerts.

Theo Karle, tenor, was heard in a recital on October 1, at the Heilig Theater, under Ellison-White management.

Galli-Curci, Heifetz, Lassar, the Flonsaley Quartet, and George Copeland, and the Isadora Duncan Dancers are to be presented by Steers and Cowan.

The Western Musical Bureau has booked the Gallo English Opera Company, Alice Nielsen, and other attractions. J.R.O.

OAKLAND, CAL.

October 4, 1919.- The community singing division of War Camp Community Service, with the cooperation of the California Federation of Music Clubs, Mrs. Bessie Bartlett Frankel, of Los Angeles, president, is asking every community in California to hold a sing on November 11, at eleven A.M., thus extending appreciation to the men who served in the war.

Clarice Vance has returned from England where she spent two years entertaining convalescent soldiers.

Olive Reed Cushman, much improved in health, resumed her studio work on October 1.

The Y. W. C. A. Orchestra Club has arranged a busy season, under the direction of George T. Matthews. TACOMA, WASH.

October 10, 1919.- The Tacoma Ladies' Musical Club, Mrs. T. S. Silvers, president, has announced an unusual list of attractions for its thirtieth season.

Ralph Cunningham, president of the Orpheus Club, continues to maintain the high standard of that organization with John Spargur conducting the chorus, as usual.

The St. Cecilia and Oratorio societies are rehearsing weekly. The Fine Arts Studio Club gave its first guest night on October 10.

The Thule Male Chorus, directed by Rev. Ernest C. Bloomquist, is planning a brilliant series of entertainments.

Dr. Robert S. Schofield left recently for Manila, where he is to take charge of the music department at the Philippine University. His position as director of the Puget Sound Conservatory of Music will be filled jointly by Mrs. Schofield and Emily L. Thomas. K.M.K.

Maurice Freedman. Violin recital. Evening. Aeolian Hall.  
Mildred Couper. Piano recital. Afternoon. Princess Theater.

Friday, October 31

Rudolph Reuter. Piano recital. Afternoon. Aeolian Hall.  
Alexander Gunn. Piano recital. Evening. Aeolian Hall.

Saturday, November 1

Vera Janacopoulos. Song recital. Afternoon. Aeolian Hall.  
Richard Buhlig. Piano recital. Evening. Aeolian Hall.  
Marguerite D'Alvarez. Song recital. Afternoon. Carnegie Hall.  
Palestine Chamber Music Ensemble Zimro. Evening. Carnegie Hall.

Sunday, November 2

Galli-Curci. Song recital. Evening. Hippodrome.  
Reinold Werrenrath. Song recital. Afternoon. Carnegie Hall.  
John O'Sullivan. Song recital. Evening. Carnegie Hall.  
Marvin Mangel. Piano recital. Afternoon. Aeolian Hall.  
Vera Amasar. Song recital. Afternoon. Garrick Theater.



## OPINIONS OF THE PRESS

### DAISY NELLIS PLAYS IN MOUNT VERNON

Daisy Nellis, the pianist, recently appeared in Mount Vernon, N.Y., scoring a decided success. The Mount Vernon Daily Argus speaks of her work as follows:

"The star of the bill last night was Daisy Nellis. She possesses tremendous power and plays with a delicacy of touch and a wealth of expression that arouses the audience to enthusiasm. It is seldom that so gifted a pianist has been heard on the local stage."

### REBEL YELL GREET'S HEMPEL'S "DIXIE"

According to the Atlanta Constitution of October 7, it was indeed a remarkable ovation which was given to Frieda Hempel after her rendition of "Dixie" at the opening of the civic concert series of the Atlanta Music Study Club. The entire audience stood and the rebel yell greeted the closing of the song. The yell was started by a few veterans, and then was taken up by others in different parts of the huge auditorium, until the very "rafters responded with that stirring battle cry!" However, as will be evidenced by a perusal of the accompanying review of the concert, clipped from the Atlanta Constitution, "Dixie" was not the only selection which was acclaimed by the listeners:

"At her entrance the audience melted before her happy smiles of greeting. It was as though she reached out across the footlights and clasped the hands of everyone. With so many gray-clad veterans of 1861 in the audience, what more fitting than that Mme. Hempel should greet them first with 'Hoorah! Hoorah! For southern rights, hoorah!' To hear our southern melodies sung by Mme. Hempel is a great privilege. Her diction is so perfect, her insight into the hearts of our people is so keen, she seems more one of us than ever."

"...In the group of modern French songs, Hempel displayed her ability as an interpreter. At one moment one would be ready to weep with her as she sang of love unrequited and at the next moment, as in the 'Fetes Galantes' of Rahn, with smiling lips and laughing eyes the coquette won our smiles. Even in the interludes of this song to the lilting accompaniment as played by Mr. Bos, she roguishly charmed us, still stealing our hearts away...."

### GOTTHELF, AN "IDEAL" ACCOMPANIST

That Claude Gotthelf, the pianistic partner of Havrah Hubbard in the Operalogues which these two musicians presented prior to the war, played thoroughly artistic accompaniments for Geraldine Farrar at her recent concert in Los Angeles is evident from the accompanying paragraphs, culled from the daily papers of that city on October 3. Mr. Gotthelf has been engaged as Miss Farrar's accompanist for the 1919-20 season, and at the opening concert in Los Angeles, Trinity Hall was packed with a discriminative audience, seats were placed on the stage and in the aisles, and nearly 500 people were turned away. In referring to Mr. Gotthelf's part in the program, the critics had this to say:

"Claude Gotthelf officiated at the piano as accompanist, and was ever resourceful and ready in his subtle followings, helping to complete one of the most artistic of ensembles and no doubt one of the most successful inaugurals a season at home has ever had."—Los Angeles Evening Herald.

"Claude Gotthelf provided sympathetic accompaniments with fine musical perception, lending deft support to the voices."—Los Angeles Examiner.

"In Claude Gotthelf, Miss Farrar has an accompanist who is experienced and who accommodates her artistic shadings to a nicety.... Claude Gotthelf was that perfect example of the ideal accompanist for the program."—Los Angeles Evening Express.

## Our Own SHERLOCK HOLMES JR.

At the Humanitarian League concert on October 5, I noticed "Billy" Guard (of the Metropolitan Opera Company), Manager F. C. Coppicus, Mahan Franko and Bernays, among others. Wonder what "Billy" Guard and Franko were hob-nobbing about.

I'll admit that Friday, October 3, was a real hot day. So will Josef Stransky, whom I chanced to see walking up Fifth avenue, near Hollander's, with his hat in his hand, allowing whatever wind there was to play in his thick white hair.

These midnight eaters will sit and chat. Caught a glimpse of Vladimir Dubinsky, the

cellist, and a friend in the Belmore Lunch at Broadway and 72d street, October 1.

On Sunday, October 5, I saw Stillman Kelley wandering anxiously up and down the mezzanine of the McAlpin Hotel.

All her friends enjoyed the grapefruit which Anna Fitsu brought back with her from Porto Rico.

During the performance of "Pinafore" at the Park Theater, October 20, Lucy Gates sat in Herbert Witherspoon's box with his party. William Wade Hinshaw, Dudley Buck, Florence Hinkle Witherspoon and Florence Nelson were among other musical celebrities present.

Leopold Stokowski likes bouillabaisse, calves' liver, and French pastry when he lunches here at the Beaux Arts.

And when I glimpsed Bruno Huhn at Roger's restaurant recently, he was making an epicure's dinner of roasted oysters a la something or other, crab meat a la something else, and cauliflower vinaigrette. By the way, Bruno is some cook himself.

Stransky, Frank Damrosch, Gabrilowitch and Stokowski were in one box during the intermission at Bodansky's New Symphony concert.

Is it just because her husband (Guy Bolton) has written a new Chinese operetta that Namara wore a sort of Chinese hat at the Rosen concert? At any rate, trust Namara to look "different."

Greek Evans appeared to be in his usual good health when he strolled into Joseph M. Bryant's victrola store at 915 Eighth avenue on Friday evening, October 17, at 10:45 P.M.

De Segura was all smiles when he passed me in front of Sterns, on Forty-second street, on the afternoon of October 8. Looked like a new grey suit, white spats, and good looking cane.

Adolfo Betti, of the Flonsaley Quartet, likes the window seat at the Cafe Boulevard when he takes a fellow artist to luncheon.

Enrico Scognamiglio loves moving; ask him.

Harold Bauer's pink tie and sport collar were too sweet for anything, at the Beaux Arts the other day.

Everybody in the house knew that Mrs. Caruso heard "Apple Blossoms" on October 9, for she sat in the front row.

## INFORMATION BUREAU

### Julliard Bequest.

In answer to many inquiries it can be said that nothing will be done in respect to the above bequest for at least a year, as was announced by the committee in charge several months ago.

### Lectures on Music.

"I should like to know if anywhere in the city lectures on music are given. Do the critics, James G. Hunker and E. J. Henderson, lecture, and if so where?"

Lectures on music are given by the Board of Education at the auditorium in Hunter College during the winter but their season has not yet opened, nor are the advance notices of this course yet sent out. Mr. Hunker does not lecture, but it is understood that Mr. Henderson lectured last winter at the Witherspoon School. As soon as details of the winter's lectures are received there will be a notice of them, either in the Information Bureau or in the columns of the MUSICAL COURIER.

### Bonds of Art.

"Are Arnold Volpe and Ossip Gabrilowitch related? If so, tell me just how."

The only relationship between Arnold Volpe and Ossip Gabrilowitch is through the bonds of art.

### A Robust Coloratura.

"Will you kindly advise me as a personal favor if Charles Hackett sings 'Ecco ridente in cielo,' from 'Il Barbiere,' by Rossini?"

This question was answered recently, but the inquirer thought the answer that Hackett does sing that aria, was not definite. He also says in his letter: "Your statement that a true robust tenor does not sing coloratura, I cannot agree with you in my case. My voice is robust and I have studied the two schools and can prove it by my works."

The two above questions are now answered. Naturally Mr. Hackett sings that aria in "The Barber of Seville," it being one of the principal tenor aires of the opera. You can now undoubtedly obtain one of the Columbia records of it. You say your voice is tenor robusto. That would hardly seem to agree with your study of coloratura, for the true tenor robusto sings anything except that sort of music.

## GOTHAM GOSSIP

With an enlarged faculty of prominent artists and a perfected curriculum, the Malkin Music School has begun its season of 1919-20 under more auspicious circumstances than ever before. Sonya Feinberg, French pianist, and Arcady Bourstin and Jacques Malkin, violinists, are the latest additions to the faculty.

Frances de Villa Ball, the New York pianist and teacher, has started her season's work at the Mt. Vernon Seminary, Washington, D.C. She also spends one day each week at the Bushwick Conservatory in Brooklyn, and is planning to organize a home summer school for students of piano in a beautiful old mansion situated on the Hudson River.

Robert Rendel and Helen MacKellar sang French-Canadian folk songs in the melodrama, "The Storm," produced at the Forty-eighth Street Theater.

F. Reed Capouilliez, church and concert baritone, has arranged a concert to take place in the near future in a Harlem church.

Josephine Dowler has returned from a two months' concert tour through the New England and Southern states and has renewed teaching at Studio Hall.

J.W. Nichols, tenor, and Mrs. Nichols, pianist and accompanist, are continuing their American composers' lecture recitals and concerts, embracing folk songs, Debussy, oratorio and opera.

Hans Barth is planning to give less time this season to concert work and more to his private pupils and the advanced piano classes at the David Mannes Music School.

William A. Wegener, tenor, formerly with the Carl Rosa and other opera companies abroad, will soon be heard in concert in New York.

Sonya Yargin, dramatic soprano, pupil of Mme. Ziegler, is constantly gaining new admirers with her splendid voice. Many Ziegler pupils sang in Asbury Park concerts and musical affairs last summer at Mme. Ziegler's summer school.

Madeline Eddy played the viola at the first meeting of the Verdi Club at the Garrick Theater, October 2.

Jane Manner announces her seventh annual series of readings, consisting of modern dramas by French, English and Norwegian writers.

H.W. Rowley, formerly church soloist in Brooklyn, is now at the Cathedral of St. John the Divine, as well as solo bass at the Temple Gate of Hope.

Samuel A. Baldwin gave his 563d organ recital at the College of the City of New York on October 1. Every Baldwin program contains works by one or more American composers. On the first four programs will be represented Pietro A. Yon, Edward F. Johnston, Harvey B. Gaul, Gordon Balch Nevin and MacDowell.

Maryon Martin, after two winters in Lynchburg, Va., has now located at Park Hill-on-the-Hudson, where she will continue teaching until she is able to secure permanent location in New York City.

Henrietta A. Cammeyer, director of the piano department of the Brooklyn Music School Settlement, is again receiving pupils at her New York residence studio. Many prominent New York families form her clientele.

Florence Aldrich gave a pupils' recital on September 27 in Norwich, N.Y., at the home of Mrs. Carlin. Ruth Carlin, seven years old, played three works by Chittenden, and Mary Balwin offered two pieces by the same composer. All the pupils played from memory, accurately, and with good style. Others on the program were the Misses Wilbur, Bleakley, Jones, Carlin, Loomis, Bartlett, Marian and Dorothy Porter.

## OBITUARY

### ARTHUR BUTLER TARGETT.

The sudden death of Arthur Butler Targett, former director of music in the public schools and a well known organist, occurred in Boston. Mr. Targett who was forty-three years of age, left less than a month ago to take a position as editor and manager of the school music department of the Oliver Ditson Company. He was in charge of music in the Cohoes schools for sixteen years.

### JENNIE NEWGARDEN.

Jennie Newgarden, an opera singer, was found dead in her home at 519 West 152 street, New York, on October 9. She is survived by a son, Joseph F. Newgarden.



